MAGNETIC VISIONS

DRUNKEN SAILOR RECORDS

R.M.F.C

DUMMY

TURN ON THE TUBE

JARROW

M.A.Z.E

DR SURES UNUSUAL PRACTICE

WHITE GLOVE RECORDS

ISSUE 3

Index

Drunken Sailor (Interviewed March 25th Via Email)

White Glove Records (Interviewed March 29th Via Instragram)

Turn On The Tube (Interviewed April 5th Via Discord)

R.M.F.C. (Interviewed April 26th Via Email)

M.A.Z.E. (Interviewed March 30th Via Email)

Dummy (Interviewed April 18th Via Email)

Jarrow (Interviewed April 4th Via Discord)

Dr Sures Unusual Practice (Interviewed April 30th Via Email)

This zine was produced on the traditional lands of the Wurundjeri people of the Kulin Nation. We acknowledge elders past present and emerging. This land is stolen and sovereignty has never been ceded

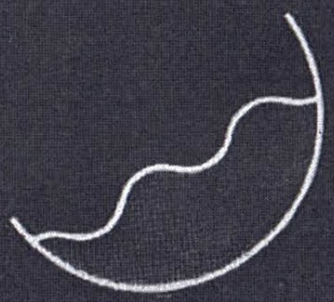
Introduction

This is my "Quaranzine"

Why are there ants in my eyes?

DRUNKEN SAILOR

Drunken Sailor is a record label established in 2010 in the UK, through over 120 releases from the likes of Liquids, The of Julian have created a multitude of classic slabs Cowboys, Erik Nervous, Color TV and Vintage Crop. The tastes of wax. This is a talk with Julian



Who is Drunken Sailor? And how have you been?

I'm Julian, I guess I am Drunken Sailor, although I could do none of this shit if it wasn't for my wife, Tracey, who helps out a ton. I'm well, obviously at the time of writing this, we are under lockdown due to Covid-19, so I only have to work one of my jobs, which leaves a lot of time to listen to records, read etc....oh and hang out with my kids.

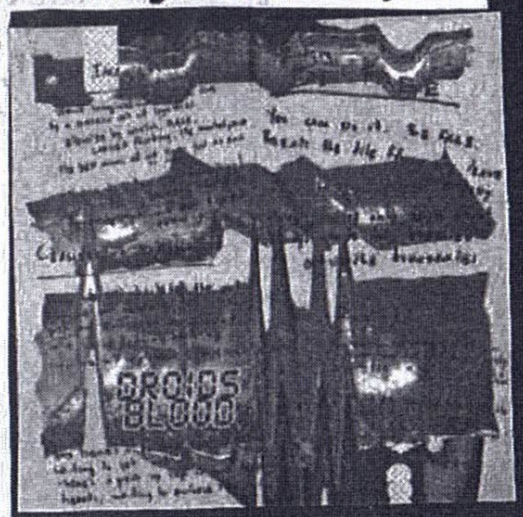
What is your experience with music before starting the label? What are your earliest memories of music and where you in any bands?

My earliest memories with music, I think I bought a Queen 7", 'Crazy Little Thing Called Love', I then went to live with my Aunt (my mum had to go into hospital) when I was about 9 and that was the time I was exposed to a lot of Punk music. I had 3 cousins, all older, 2 were really into Punk and the eldest into The Jam. So over that year I was getting into The Clash/ Sex Pistols etc and got totally obsessed. A lot of my family were really into music, watching bands, so my mum always encouraged it. I started to go watch bands from the age of 12, from the age of 14 I spent most Saturday nights at The Mermaid in Birmingham (I am from Stoke On Trent), so I got to see tons of amazing stuff, Napalm Death/ Anti Cimex/ Amebix/ BGK. Just loads of inspiring stuff that definitely changed my life. I was in a band around this time with one of my oldest friends, Dave Scragg. We were called Putrid Actions and we were terrible, Dave used to send demos off to Motorhate/ Alternative Tentacles, haha, but we loved it. We did a fanzine around this time too. I think I saw Broken Bones about 70 times before I was 16, which kinda tells it's own story about how I got on at school.

Drunken Sailor releases bands from all over this wide globe, what is your discover process for music?

I obsess about hearing new stuff, which I guess is probably true for anyone running a DIY label. I have a lot of friends who send me stuff they think I will like, bands send me stuff all the time and I listen to everything (although I just do not have the time to answer to everything anymore, sorry, I suck). Bandcamp, YouTube channels are amazing places to hear stuff from around the world. I seem to release a lot of stuff from Nova Scotia at the moment, that all came from Cody/ Booji Boys emailing me as I had released a record he really liked, maybe Liquids, and that's the way it goes, just by chance most of the time.

What are some of your releases you think don't have enough attention yet?



I am in a lucky position where most of my stuff sells out now, but records in the recent couple of years that I don't think had enough attention...maybe Droids Blood, that LP is near perfect to me, the music/ the lyrics, maybe it was due to coming out when everyone was into the Egg/Chain punk debate, I dunno. The Mind LP too, again, I haven't many left but that record just rules and I never saw that many people writing about it. But then again I don't really look for that kind of stuff! Oh, the No Negative LP, if you have never heard it, go listen. It's amazing.

One thing I really enjoy about you label is the samplers you put out every year (its how I found out about the label), what value do you see in samplers?

They are a really easy thing to do, people can pick them up for free and give a real insight to what we are trying to do. Obviously I cannot mail records out for free, but if anyone is into anything on the label and have no funds, I encourage them to mail me and I will send codes. I grew up buying the Bullshit Detector comps, I bought tons of comps, I enjoy picking some of favourite songs off a record and putting it together. I guess that comes from all the mixtapes we used to make when we were kids, I found so many killer bands off tapes my friends made me.

What has been the biggest challenge for the label? and how did you overcome it?

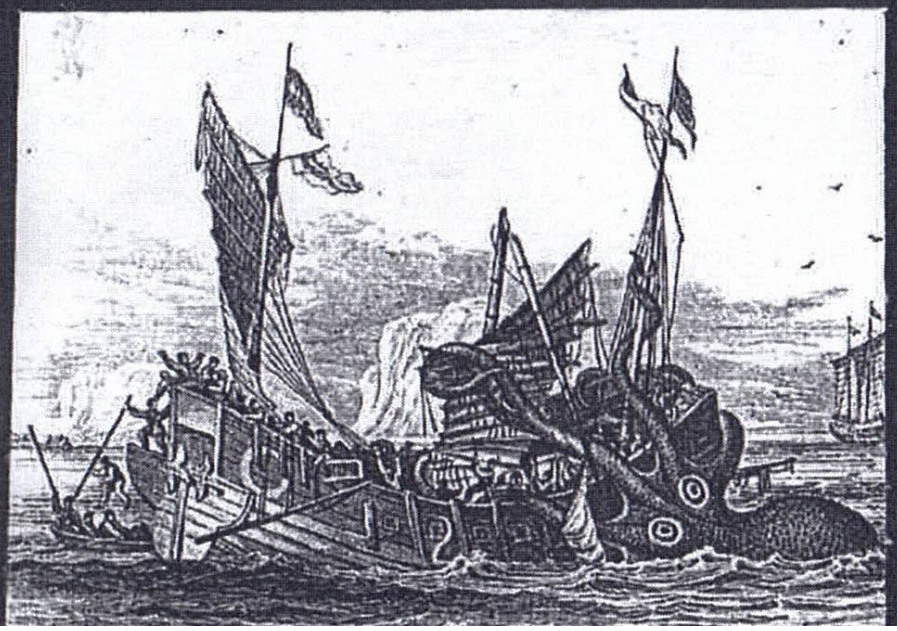
I think just breaking even. I used to do a lot of split label releases and a large amount of the releases were US bands, so obviously the US label would sell way more. I think I just came to conclusion to release more on my own and it was probably for the best. Getting distribution as always been a struggle but the last couple of years, I have started working with some great people around the world and it's working really well. The biggest change to the label probably came when I mailed Daniel at Sorry State, about 3-4 years ago, asked him if he would distribute Drunken Sailor in the US, he/they RULE. He has helped so much, I owe Sorry State a lot.

If you where given an Unlimited budget for a release, what would you do?

Oh I don't know, The Marked Men or Reigning Sound?! I am lucky that the music I love, money doesn't come into it. I am terrible with money, I'd probably just give it away.

Some of the Liquids and Cowboys records have become collectors items online, how does it feel having effectively made a collectors item?

It sucks but I am part of the problem, I release a 100 on colour or something, so that in part creates the problem. I do that because if I can sell 85 on colour, I know after wholesale etc I will break even. I always keep a couple of the rare variants and if people hit me up at some point, who I know are really into that kind of thing, I let them have it. On the total flipside, I collect stuff myself, you have a Discharge armband from 1980, I am gonna outbid you on eBay, haha, so I get it, I don't like it, but I am a hypocrite.



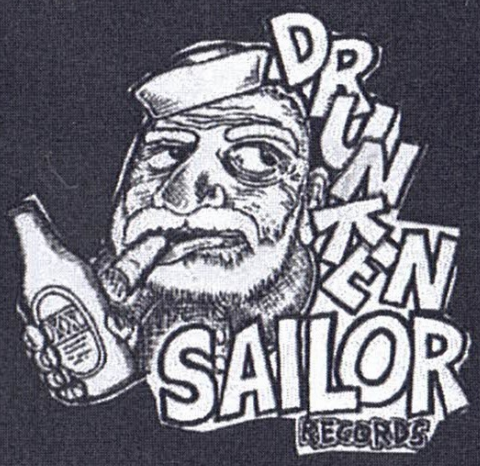
If you could release any record, what would it be?
Same answer as for the budget. The Marked Men or Reigning Sound, I love those bands so much. I have asked Jeff Burke a bunch, The Marked Men will probably never record again but I always hold on the dream. A lot of bands that I really wanted to release something by, I have done, it's been a dream to release 99% of the records I have done.

Drunken Sailor has been around since 2010, how have you seen music changed through the past decade?
More political again, it kinda dropped off in the 90s. There is a definite shift to DIY via spaces/ labels, whilst it was always there it's way better organised now. Around 2010 there was that whole kinda Fest sound, a lot of the US bands anyway. A lot of stuff blew up in the last few years with channels on YouTube, the whole Coneheads/Liquids thing, everything is way more diverse now, so much better. I saw Special Interest in London a few weeks ago, would I have seen a band like that in 2010, I'm not sure.

What has drunken sailor got planned for the near future?
Oh tons, we have a Cement Shoes 7" (Sam from Feel It's band), Goldie Dawn 7" (UK band, feat Bryan McGarvey who if you are in a band and have toured Europe, Bryan has driven you. The singer Kate is total killer, really excited to release this), Antibodies LP (Nova Scotia again!), A Culture Of Killing LP (Italian anarcho, mix of The Smiths and Zounds)...bunch of stuff that I am meant to keep quiet about (just mail me, I cannot keep a secret, ha)

Finally, is there anything you'd like to say to the audience?
Thanks to you Bill for doing this, just keep supporting labels/ spaces/ bands/ people, thank YOU!

Drunken Sailor Records usually show up in Strangeworld Records at some point in limited quantities. If you see Drunken Sailor on it you wont regret buying it

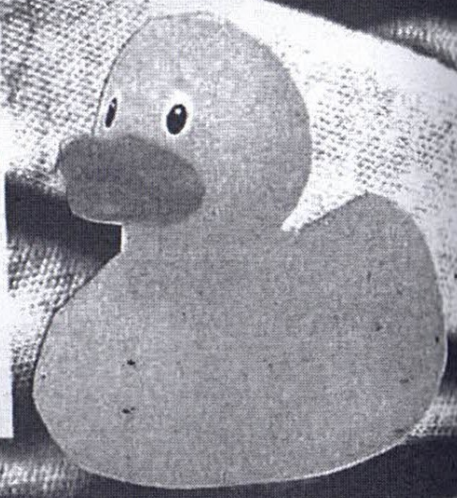


White Glove Records

White Glove is a new formed out of the streets of Orange County, USA that already has a prolific list of hit records like the previously reviewed P.R.N.D.L. tape and tapes by From, Bert and The Babies and ALF. The label exudes a style of nervous energy and chaotic thrashings of Tascam sound that's addicting and captivating. This is a chat with Sir white glove himself

To start. Where does the name white glove come from?

I keep a list of random names or phrases on my phone for bands or song titles, X-Acto was the first band I approached about recording and making tapes so when the time came to put out their demo I had to decide on a name and went with White Glove. There isn't really any significance to the name I was just scrolling through the list and thought it would be a good name for a label



So was X-Acto the spark that made you want to start the label?

Sort of, I'd had the idea for a while to start a label but I didn't have the means to. After I bought a Tascam 4 track and messed around with it for a couple months I started getting more interested in recording. The first thing I recorded was for my band Form which we released under Astral Body Press from San Francisco. After some people had complimented me on the way it was recorded and we're asking me if I'd record their band I figured it would be fun to start a label and make tapes for each release.

So the White Glove Studio is pretty essential to the label? What's your recording process for bands

I probably wouldn't do the label if it weren't for the recording aspect of it. I have done a few releases that weren't recorded by me and just made tapes for but I enjoy the whole recording process a lot more. I use a Tascam 424mkII and an assortment of cheap mics and effect pedals I've collected over the years.

The setup is pretty barebones and I'd eventually like to upgrade to something nicer like a reel to reel but the 424 is good for now. Typically I'll record bass and drums at the same time and then overdub guitar, vocals and other instruments later. I am going to start messing around with recording like a full band live session type thing soon though. After we finish tracking the instruments I mix everything on the Tascam and then bounce it onto my computer to add compression and adjust any levels if need be then throw it on bandcamp.

The label is based around Orange County. In your experience how accurate is the music of No Doubt to that area?

Musically, No Doubt definitely captures the idea of orange county but not in a realistic sense. It's more of what Orange County is supposed to be in a television ad or something. I've lived here most of my life and It's a very diverse place, there's a lot of people with a lot of money and even more with barely any at all. It bothers me that Orange County is put on as like this rich oasis when it's really kind of backwards and dirty. If No Doubt, Limp Bizkit, and Lizzo formed a super group fronted by Paris Hilton I think that would encompass the OC pretty well.

So you play in Form and Bert and The Babies is that correct?

Yeah and a couple other projects here and there

How is the creative process different between those two bands?

Bert and The Babies is all just random stuff I'll record in my room from time. It's a fun way to get ideas out there instead of just living in my 4 track. With Form usually someone will come to practice with a riff or idea and we'll kinda build the song from that. Since it's an actual band it's a lot more collaborative and I have more fun making music with other people than just alone in my bedroom. For me I don't like making the same song twice so I'm always trying something different and experimenting with different genres to see what will work. I want every release to be a different sort of sound.

Does that desire for new sounds come through in the releases you put out?
While so far everything I've released has been considered "punk" I'm interested in releasing any sort of music as long as I enjoy it and I find it interesting. Most of the stuff I've put out so far has just been for friends but my goal is to branch out into different areas and genres. When recording bands I like to try out different techniques and always try to improve and learn how to go about getting the right sound for the band.

So you're learning as you go in a way?
Pretty much. I really have no idea what I'm doing

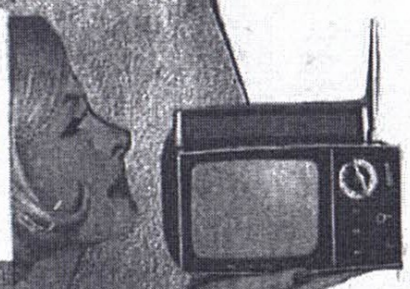
What's been your favorite release so far?
A.L.F. 3 Songs EP. I love everyone in that band and they are all really great musicians. We recorded and mixed the whole thing in like 4 hours and I had a lot of fun doing it. Around that time I kinda figured out how to use my 4 track to it's fullest potential and i'm proud of how the ep sounds. A.L.F. rulez.

Finally. What do you want to instruct the reader to do after this?
Listen to Uni Boys and every other artist on 777 Records. Uni Boys have an album that should be out by the time this zine is published and another album coming out later this year and both are going to be absolutely amazing so listen to them. Lastly, if you're reading this, send me any music of yours that you'd like to release I'm always looking for new music. You can contact me on instagram @whiteglove.online or email jakegetz1218@icloud.com. Thanks for reading!

THE TUBE TURNER

Turn On The Tube is a YouTube channel/blog/social media thing run from the ever shifting lands of America which exposes the world to a wide variety of Punk, Hardcore and Whatever Tube Turner thinks is cool. Tube Turner is one of the most dedicated individuals in the world wide punk scene.

To start off with, what music have you been listening to?
When I'm not scouting for punk music and endlessly making playlists of modern punk stuff, I've tended to relax me ears with a lot of 50's country. Otherwise, I've been listening a lot to that Destruxion America/Perro De Prenda Split, The Annihilated demo, and Erik Nervous's Psykik Vylence.



What sorta 50s country interests you? Like the outlaw stuff or the romantic side?
A little of both. Wanda Jackson is a good mix, ya know?

Yea I getcha. What's the origins of turn on the tube? What was the preface for starting the channel?
Reasoning the motivation behind Turn on the Tube changes depending on when you ask. It's a huge community device, really. I saw a hole that needed to be filled: local bands with sick songs and sick shows that a lot of people leave out of internet discourse. Meanwhile, there's scores of instagrams with 100k followers that just post the same 3 pics of punk bands in front of CBGB. The community I am involved in deserves documentation. Turn on the Tube has now morphed into a lot more than that, though. Bands from different continents are now really on the radar and the newer goal is to really bring together what is going on everywhere. There's still a huge sliver of punk that seems to miss major discussion while packing in DIY gigs - from Indonesia, to London, to the Midwest-middle-of-nowhere America - and those bands and those communities are the kind of thing Turn on the Tube thrives on.

Since you post so many international acts from every corner of the wide earth. How do you find international scenes different to your local ones?
Musically, it's fascinating to see how punk evolves between borders. Like, I love that the Canadian band S.H.I.T. has such a direct, tonal influence on Malaysian and Singaporean bands. Different communities all around the world take refuge in specific inspirations and make it their own. Somedays I just want to sit and listen to some Weirdo, egg punk made in the Midwest Or D-beat from NYC Or maybe some Singaporean garage punk Or breakneck speed hardcore from the Southern border of the USA And, of course, I love everything that Australia is doing.

I haven't travel outside of the states, yet, but I go to a lot of shows around the US when I can. I like to physically experience local punk gigs. There are small differences here and there, but for the most part any one scene is like all the rest. Punk tends to be a universal language that all degenerates and weirdos speak.

What are you experiences with making music? Are you in any bands or have you been in any bands?

I've been in a good handful of bands - either ones you can't look up, shouldn't look up, or I-BEG-YOU-PLEASE-DON'T-IT'S-EMBARASSING-IF-YOU look up. I like to say I "used" to play music, in the hopes that I will actually quit. We'll see how that goes if I'm stuck inside much longer.

On your blog I've noticed you've started to do more writing with a great reconstruction on the trainwreck that is Think You're Punk, You're Wrong and the recent interview with Android. Do you plan to do more writing on the blog?

Definitely. The blog was originally out of habit because I used to help write for another punk website. I'd love to get more in-depth rather than some bullshit with no substance; I hate writing reviews and tour announcements are tasking. Also, I really wanted to tell Greg Hoffman (writer of Think You're Punk) to personally fuck off and who better than a concrete-floor-crawler with a blog like me?

You've mentioned to me in the past that you tend to move around a bit, Where is turn on the tube based at the moment?

Due to the situation America is in I'm currently outside of Philadelphia.

Where did the idea for I Request Fest come from?

Thanks to COVID punk is on hiatus. Turn on the Tube drastically changed overnight from covering upcoming gigs and releases to a complete standstill and a handful of fliers with the words 'cancelled' or 'postponed' written across them. If the fests were getting cancelled, it only seemed appropriate for Turn on the Tube to get the gig to the people. Basically, I Request Fest started with asking instagram followers what bands they would want to see on a fest. I researched and archived all available footage and played 'fantasy fest' for a three day weekend. That's I Request Fest. Now that I've done it once (and everything ran smoothly) I'd love to start doing regular and real gigs on YouTube... but with footage shot and submitted specifically for that "gig".

Do you think punk will recover from Covid-19? Or is this the next "death" of punk?
Either you're bored or you're angry, so I expect everyone to have their instruments in hand and their pens on paper. Even a chump can see that the first safe day to rage will be the biggest gig of all time, so you'd be smart to writing some riffs worth raging to.

Are there any sort of styles of punk you think need exploring by bands? Like styles that seem unexplored
I really like where punk is right now. A lot of good bands are playing to packed spaces. Likewise, as I said earlier, there's punk everywhere with different influences and, I know for a fact, if you don't like the main stream or the prevalent sub-culture there's always one active band in some unknown town playing the kind of punk you want to hear. You just have to know where to look on the internet.

Finally, with an ever shifting world and an increasingly online world, Where do you see the future of punk going?
I really had to think about that. Right now, I think there's a big tug between the real world punk and that which exists online. As someone that goes to a lot of shows in the US, those people aren't necessarily the ones that discover new music by way of the internet. However, their music is having a growing impact on the world of the web. Then there are those bands and projects that purely exist to people like you and I because we seek them out on YouTube, Bandcamp, or secret discord servers. There's very few punks that have learned how to harness their punk clout at shows with the punk clout that comes with viral-ty. Or vica versa. I'm currently sitting in self-isolation, listening to HC bands from boston in the 80s, and wondering how bands like Jerry's Kids would have survived without their local scene. I'm hoping that this worldwide situation we're in will really connect the local with the international in a new way. On that note, I also hope that this wave of global downturn will bring even more activism to punk. It's more than just a music; it's a lifestyle, a philosophy. Punk is a rare network of local, national, and global communities. It stands at a unique position to be more prepared for revolution than many a lay normies friend group. I may ascribe to and prefer listening to apathetic, nihilistic, egocentric punk but at the end of the day it's very possible for us to really harness community action to do something better for ourselves as a collective.

If you want to keep up with whats going on the tube. You can follow them on Instagram @turn.on.the.tube or most importantly on their youTUBE channel. Logo drawn by @devilgirl_1997

R.M.F.C.

Scandalous child star Buz Clatworthy of Ulladulla NSW is in high demand! Both volumes of Hive and his recent split with fellow business organization Set Top Box have made him the talk of Hollywood! The insights are off the chart!!

What is it like to be a child prodigy?
D-O-P-E.

Your parents seem to have been very supportive, what are their musical backgrounds?
dad was in a band called ANL (pronounced anal) in the 90s. If you look up "cowfolk ANL" on YouTube you can listen to one of their big hits accompanied by a slideshow of badass live pics of the band.

How has Ulladulla influenced you?
It's quite conservative which has always really gotten to me so it informed the themes in the two Hive tapes greatly along with my general attitude towards bigoted turds

You've mentioned writing around a concept is easier. Will future releases follow this?
I'm leaning toward more of a mix bag for next LP

How has the local NSW punk scene been supportive for you?
haven't really thought about it. It's good having a solid group of friends in Sydney who all play in good bands

You're a prolific COD Mobile player, correct?
Yes

How do exploits on COD mobile help inspire the creative process of R.M.F.C?
no comment

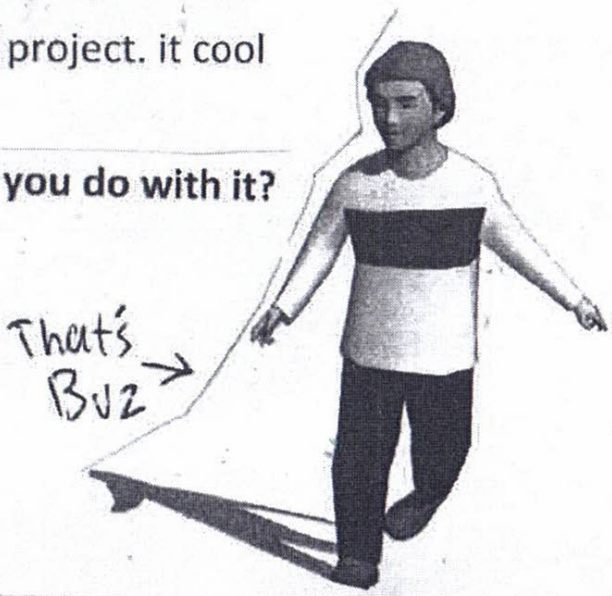
How did the R.M.F.C. live band form? Was it challenging forming a band with a strict template for what they will be?
It wasn't really challenging at all. Brinley (bass) and Vas (guitar) were the only two suitable people I hung out with in Ulladulla so I didn't have much choice. Grace (backup vox/tambourine) joined for our first show so she could get into the venue (we were both underage at the time) and she was a great addition so it became permanent.

What happened to the Mother Mary RMFC Shirne that used to be at shows?
We did a show at our friends warehouse in Ulladulla (worst show we've ever done aside from a couple others south of Sydney) and someone broke it.

How did you end up meeting Billy Gardner of anti-fade? Are there plans to do a release?
he helped me out sorting our very first run of Melbourne shows after I awkwardly hit up the anti fade instagram page and we became friends from there. Anti Fade is putting out my new 7" on the 5th of June and hopefully an LP sometime after that.

What is Cartoon? Are you involved?
cartoon is my new high velocity rock n roll project. it cool

Finally. If I gave you 1,000,000 what would you do with it?
buy heaps of lollies



If you are not already a part of the Rock Music Fan Club Fan Club. What are you doing?

M.A.Z.E

M.A.Z.E. are a serrated blade of choppy precise riffs and feelings of fear. Through multiple tapes, 7 inches and a 12 inch on the legendary Lumpy Records. They are one of the most exiting bands in the world and their intense style will be copied for generations. I talked with Eriko and Tatsuya about the band

Firstly, introduce yourself to the reader

Eriko: Hi ! My name is Eriko, I'm the vocalist of maze! Thank you for your interview!!

Tatsuya: Hi! I'm Tatsuya. The guitarist of M.A.Z.E. Thank you for this interview

What are some of your biggest influences?

Eriko: Crass, Yeastie Girlz, No Trend, Fatal Microbes, The Dead Milkmen, Rudimentary Peni and The Coneheads!

Tatsuya: I'm influenced by Jay Reatard, Mark Winter and NWI punk scene, and digging new bands everyday. Young punk bands stimulate me

What is the songwriting process for maze, lyrically and musically?

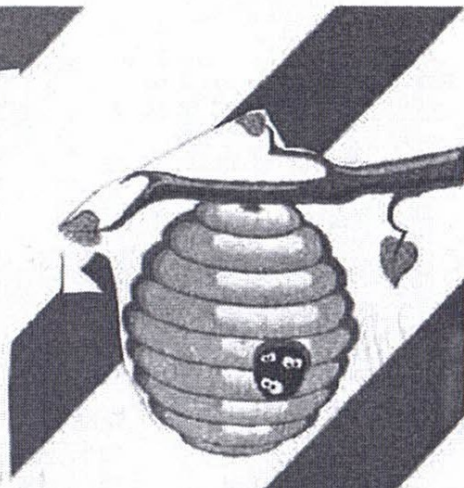
Eriko: Tatsuya makes guitar riffs and I make lyrics and melodies. Lyrics are in English because I want to play in the world, but I'm not good at English. I need many times for one song write.

Tatsuya: When I make a song, I usually make by garage band app, programming drum pattern, then I rec the bass and guitar. then bring to rehearsal, arrange with members. Lyrics are Eriko's work, we 100% trust her attitude.

M.A.Z.E. have a very distinct artistic identity with themes of barbed wire and bees, what is the meaning behind this imagery and how did it evolve?

Eriko: Chubby bees are pop, but barbed wire is totally opposite to that. I thought it's funny. M.A.Z.E. combine both images.

Tatsuya: I just love barbed wire design cuz it's very punk lol. Bees from Eriko. maybe she watched some bee's movies. lol



How did your record with Lumpy come about, and what was your experience working with him?

Eriko: Martin's friend Ian and My friend Kohei (Rashōmon) connected us.

Tatsuya: Kohei (Rashōmon) posted our show's video to his instagram. Ian (Warm Bodies) watched that, then he showed it to Martin. When I got an email from Martin, I could not sleep that night cuz I was really excited lol. It was really great experience. Good feedback from the world. but same as usual in Japan. (we are really really not popular in Japan) Also, it started our US tour. Tour was the best memories of my life...

Having toured America and Japan multiple times, when can we expect an Australian tour?

Eriko: Really wanna go if the timing is right.

Tatsuya: Of course. We have to go to Australia someday. I really love Australian punk bands. Want to play with R.M.F.C., Gee Tee, Set-Top Box, RRC, Disco Junk, etc etc.

Finally, what are some Japanese bands you think need more attention?

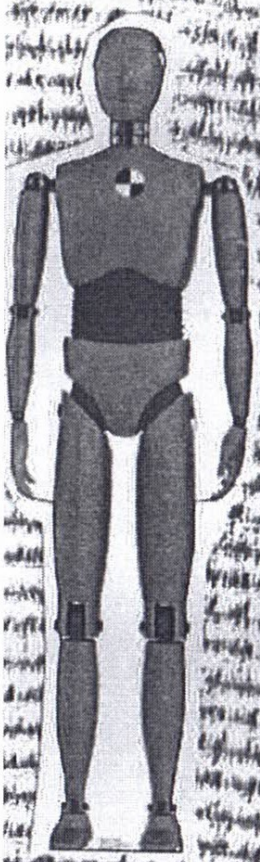
Eriko: Come to mind right now...Ignition Block M, Compact Club, Unskilled Lab, Milk, Nehann... I want to introduce more bands.

Tatsuya: ナルコレプシン(Narukorepsinn), O' Summer Vacation, Publics., Compact Club, My Society Pissed, Klonns, Hazy Sour Cherry, The Tiva and I think everybody already knows, but Milk

M.A.Z.E. have their incredible 2020 tour tape available on their bandcamp at the moment (although the tour is dead) at https://m-a-z-e.bandcamp.com/

The Smartest Dummy

A man of overprogrammed rhythms and intense sugary riffs, Sean Albert is one of the darlings of the Minneapolis music scene. Across various projects of rock and or roll, the shown business smarts of Mr Albert contradict the name of one of his project Dummy



Firstly, introduce the readers to your projects and who you are?
My name is Sean and I've been trying to kickflip since I was like 10. I can kinda do an ollie as of right now. I'm also in a band called QQQL and make music as Dummy and Belly Jelly.

How did you get started making music? What are some early influences?
I've played guitar since I was pretty young and was always obsessed with it but never thought you could record stuff unless you were really good or had a clear vision. I was really into old soul music as a kid, The Supremes, Otis Redding, Sam Cooke. But, I also listened to a lot of hacky classic rock like The Cars, JIMI HENDRIX, CCR and the Grateful Dead. (I still stan all these by the way) When I was 19 I met Connor who does Skull Cult and plays drums in Big Hog. He moved into my basement and we started a band called Buttzz. That was when I really started getting into writing stuff. I probably worshiped Jay Reatard more than anything else at that point in my life.

How do you record your various projects at the moment? The sound is quite good.
I record pretty much everything on a Yamaha 4 track (mt4x). I've been really into just plugging stuff straight in as much as possible, maybe using a pedal and a compressor. If not I just record a small practice amp. The drum machine I use for Dummy is a Yamaha RX11 and it sounds so stupid, I love it. Usually, I end up adding vocals and some extra stuff digitally in Reaper. By the end of recording a song I usually hate it so I compress it until it makes me dizzy and then I like it again.

How do you write a Dummy song? Do you set out to create it as chaotic as possible with all of the moving parts?

I've been trying to simplify my songs as much as possible lately but I can't always focus like that. I usually come up with the main riffs to a song and then start programming drums. That's when things start to get weird and I try to add as much nonsense as I can think of. Lots of accidents are kept and made part of it too. When I recorded the first tape there was a button on the drum machine that would stick and I'd end up accidentally adding a measure or two of a drum pattern that was not supposed to be in the song, but I'd keep it and just write a riff for it. Now it's a little more planned out but still very stream-of-conscious.

Dummys Lyrics seem to come from a place of insecurity and fear that compliments the music. Where do the lyrics for Dummy songs come from? Is there meaning or are the lyrics not important?

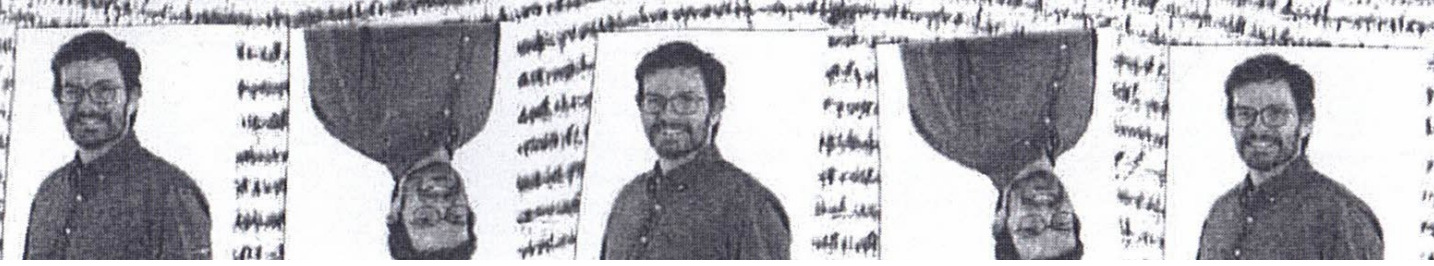
The original ideas was for all the songs to be loosely about that kind of stuff and just feeling dumb in general. I started writing the first tape right after I moved to Minneapolis where I didn't really know anyone. I had a pretty shitty time trying to meet people and just have basic interactions at work or shows. It was really cathartic to write about it in a non-serious way. I feel way more comfortable here now, but I think I'll always be able to write about that kind of stuff. Also sometimes there is no significant meaning because that's dumb too.

How did you convince Connie to release an album with a drum machine album? And how has Connies Another Label helped you?

I didn't have to do any convincing at all believe it or not. If I remember correctly, I showed it to him and Em at QQQL practice and he said he wanted to put it out. It made a pretty huge difference. Way more people heard than would have been the case if I did whatever I was gonna do with it. Shoutout to Connie for lending me some of that sweet internet clout he has worked so hard to achieve.

How did the new album on Discontinous Innovation Inc come about? And what's the story behind the music on it?

Nick Oka was nice enough to offer to put it out after I shared a couple rough mixes and I am eternally grateful to him. These are all songs I've been working on over about a year so they're sort of all of over the place. I know Connie helped with some riff writing on a couple of these, I wanna say Dipshit and On My Back? But yeah, just some more songs about being dumber'n hell.



When can we expect more Belly Jelly and QQQL? Or are those projects on the backburner

Both have new songs in the works. QQQL was going to record before we went on tour this month but that's obviously not happening. I've got a handful of Belly Jelly demos finished and I'm gonna re-record them with the new live bands drummer when we get a chance.

What is the Inside My Basement Series? And why should we go down there?

Inside My Basement is something I've been wanting to do forever but just recently got enough of a setup to start making it happen. Basically a multi-cam live recording of bands in my dungeon/basement. I got a few old vhs cameras plugged into an old mixer so I can edit everything live with really awful transitions. Please for the love of God don't ask questions and just go down there already!

I've heard you're starting a project with Billy and Ishka of Research Reactor Corp, what is that all about?

Hell yeah, it's basically just me sending drum machine and guitar tracks over to them and they finish it off with bass, synth and vocals. Sounds like a weird hybrid of what we all do and I'm really excited to have it out. It's gonna be called Mainframe.

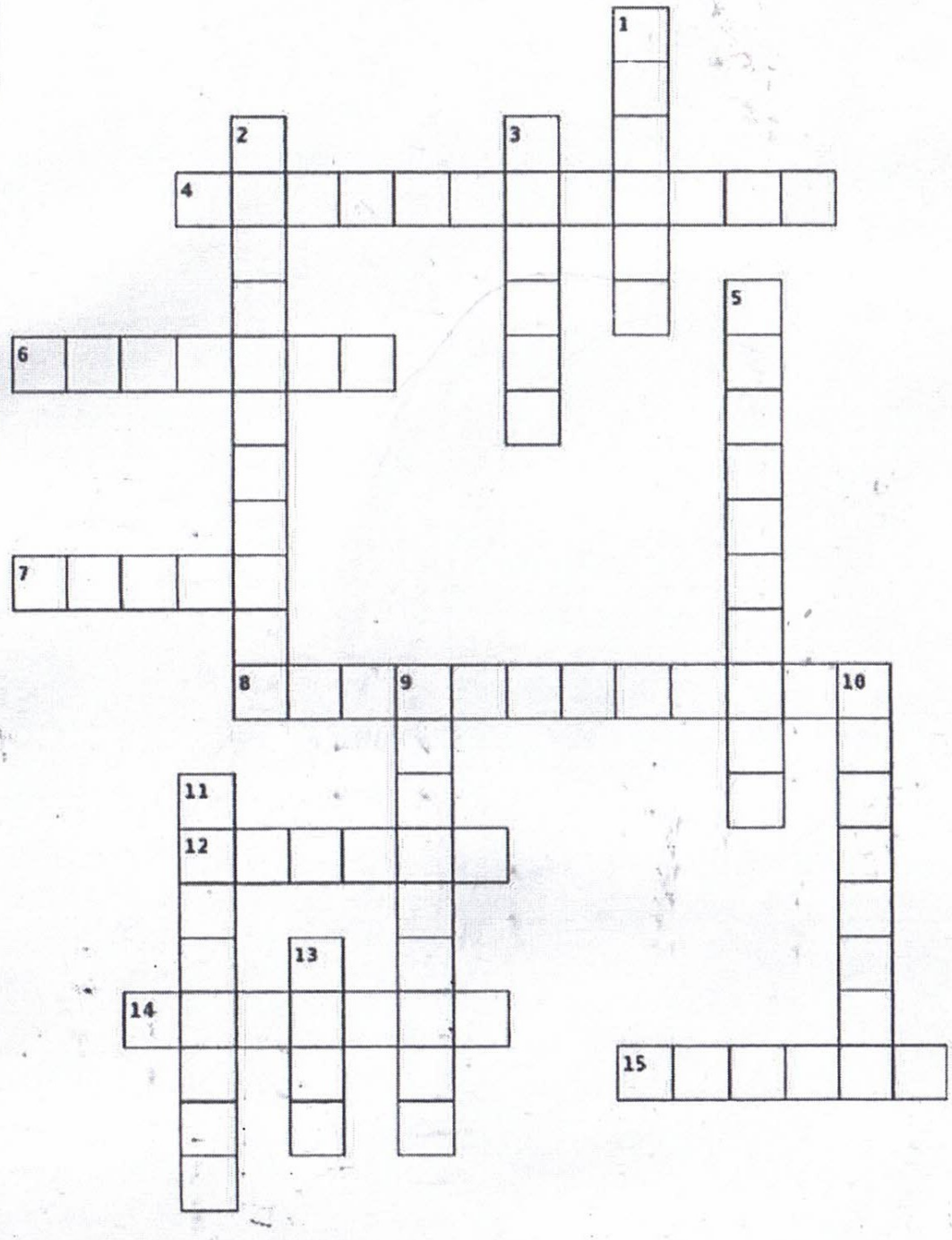
What do you get around making music/videos/whatever? Where does the drive to create come from?

High voltage manic Rockstar energy that makes me feel nauseous unless I make something. Happens variably and I have to capitalize on it when I can. And I need about 16 hours of sleep a night so I gotta work quick.

Finally, is there any wisdom or shoutouts you'd like to leave the audience with?

Shoutout to Yasim who runs the corner store by my house, that's where I buy Yerba Mate energy drinks and candy when I need inspiration. Shoutout to everyone who has agreed to play music with me or spent any time listening to it. The best bands in Minneapolis are Healthy Competition and Citric Dummies.

Dummy has a tape coming out on Under Heat Records soon containing both of his fantastic albums. You can also find QQQLs tape on bandcamp and Belly Jellys tape and 7 Inch on Goodbye Boozey Records! Shipping does apply



Across	Down
4. Four Piece Known For IKEA Dreamin	1. Glam Influenced Rockers
6. Band Known For Feeling Small	2. Melbourne 4 Piece Pinch Points Debut Album
7. Name Of A Melbourne Punk 3 Piece And A Psychic Hysteria Album	3. Record Pressing Plant Defined As "The Time At Which Something Is Most Powerful Or Successful"
8. American Artist Who Toured Melbourne In Nov 2019	5. What Cereal Killer Does NOT Want
12. Band Whos Song "Anti Fade" Inspired The Name Of The Record Label	9. Band With Roots In New Zealand And Russia Currently Based In Melbourne
14. Prolific Artist Known For His Growing Numbers	10. Opening Track Of Amyl And The Sniffers Debut Album
15. Final Track On The Second Volume Of R.M.F.C.'s Hive	11. Wollongong Band Who Recently Became A Three Piece
	13. Member of ORB Who Did A Live Performance On Button Pushers With Zak Olsen

WHO IS JARROW?

(photos by Ivy Rose)
(@toogothforgrandma)

Since 2016, Jarrow has been a darling son of the Melbourne music scene rivaling greats like Dick Diver and Swim Team. His unique pop sensibilities and puzzling lyrics have remained omnipresent in my music library. I was lucky enough to have a chat over Discord

Firstly, Who is Jarrow?
Well technically Jarrow is the name of a town in the U.K., I feel like Jarrow is me (Dan Oke) but I also feel like Jarrow is my persona

I really want to focus in this interview on the way you write songs and all that, how does the songwriting process begin with you? Does it start off with the lyrics for or a riff?
The process has changed a little bit and it depends on the song. Back in the day I would write a lot of lyrics before I could properly play guitar or anything. I used to make word documents in windows 95 full of I guess you could call it poetry but before I knew what poetry was and I would just write random song lyrics and stuff I was feeling at the time. After I started teaching myself guitar and bass the process started where id get something like a riff idea or a drum beat and them developing that and just slowly adding different things until I'm happy with it. And that's kinda how Jarrow songs come to be

Does being able to record music in your own time help with the songwriting process?
Definitely. I think the home recording process is a really big part of it, the reason I wanted to start Jarrow to begin with is to kind of have my own avenue to write stuff for myself without any interaction from other people. I guess the more I've worked on it the better I've gotten with it

What is the origin of the Sauce Song? Who is Sauce?
Back in 2017 I was on one of my first tours with Jarrow and we where staying at this house in Wollongong that was hosting a lot of other bands the same weekend we where touring and there was this other group of people that turned up the same night we where there and one of the people in this group was this guy who would only call himself Sauce. We where pretty cooked at the time and he suddenly appeared and started chatting to us and he was just this really unusual character we thought was hilarious.

We just spent the night filming him and talking to him. And then the next morning when we got up, him and his entire crew had disappeared and we never figured out who they where or where they where going, so he became this mysterious figure that we'd always laugh about and reference. And when I was writing this song I was trying to work out lyric ideas and I thought I should write a song about this guy who just turned up and this really weird and memorable experience

So do you hope that at some point Sause will hear this song and reveal himself to you?
In my head I feel like he's already heard the song but he's not revealing himself in order to keep the mystery of the song. I'm sure he's still out there somewhere

Maybe Sause never existed?
Maybe so, although I got Robbie, the original Jarrow drummer who we where touring with at the time, he sent me the video of Sause the other day and he's nothing how I remembered him in my head. In the video my friend Larry plays Sause but the actual Sauce looks more like my friend Tino who plays the fake Sauce in the video. So everything's been just turned up on its head.

So its sort of blown up in your head so Saucè is more of a fictional character? (6:11)
Definitely, I think it's easier to write about him in that way as well because you can blow things up out of proportion. He's just a guy but in the song context he's a whole beast

A lot of your songs lyrically are based around memorable phrases (Expensive Hugs are a sound investment, I'm stuck in my side of the Flowerbed). Is that a conscious thing to write songs around these phrases? Do you write songs around these phrases or are they a product of the songwriting process?
A little bit of both. Again part of the process is piecing together ideas, usually the final product of a Jarrow song has been a couple of months of work. Sometimes ill start a song with only the first verse and then ill sit with the demo for ages and then spend time on the next verse and usually some sort of line will pop out of that which will ends up in the final song. I think it's a very organic process and its nice when its finally finished and in my head I think it's finally done cause then I can put it out and release it

I want to talk about how your albums seem to have a very tight image, they all seem to represent a certain point in time like 2003 Dream sort of feels a bit more innocent and Expensive Hugs feels more evolved in a way. So as albums, do you find they need to feel quite cohesive and represent a point in time or is that a product of other factors

I'm very conscious about the structure of an album and the way that it looks and the way that it sounds. I feel like for Jarrow making an album is a big leap and is an important part of the process for me so I want to make sure that when I do put it out there it's a good collection of songs, I don't know if the have a message to them but they have the sense that they're cohesive. Cause usually I'll come up with the title and the cover before I've finished the music a lot of the time and use that as the drawing board to make everything else happen around it. I don't know if that makes any sense. It just helps motivate you if you have the product in your head.

So Jarrow has a pretty defined aesthetics from Windows XP graphics to charmingly amateurish photos. Where did this sort of aesthetic come from? Did it come from as you've mentioned writing lyrics in word documents as a child or like is it a more conscious exploration of style

I dunno. I grew up on Tumblr, there was definitely a point in my life where a lot of my time and friendships and energy was put into Tumblr and I think that website encourages you to find an image for yourself, I feel like I don't give it enough credit for like helping me figure out what I like and what stuff I'm attracted to in terms of the aesthetic of my music. Its funny to think of Tumblr that way, when I was in high school I had friends and groups and all that but I was able to find my own voice through that website and running a blog, and I feel like using that website and seeing nostalgia and other stuff that peaked my interest has manifested into things like my videos

On the topic of your music videos, you use the visual medium extremely well doing many videos for a lot of your songs. What benefit do you see in music videos? Do you have an interest in filmmaking or do you find them good as a promotional tool?

I did media in primary school and stuff. My school was a part of a couple of film competitions so very early on I got introduced to I-Movie and I was a drama kid back in the day so I feel like that story telling element was linked together with my appreciation of film. I feel like the videos really compliment the music a lot and kind of take them to that next level in terms of actually being able to tell the stories of the stuff I sing about. And yea it's a great promotional tool as well, I feel like a lot of people enjoy visual things so being able to see the music is really cool

So I wanna talk a bit about the preface for this interview, a late night obsession with the song James Impala, what is the origin of that song? Lyrically and melodically speaking is it about something or is it a bit meaningless?

The story of that song is, I don't know if you've heard my very very first ep before, I put that out in 2015 and that took a couple of months of my life at the start of 2015 and was put out in May. We had a launch at the end of May and before that launch I was stuck for ideas cause we where short a couple of songs and where like "oh shit I need to write something to fill in that 5 minute gap" and I sort of had this drumbeat, and the song was originally called Cowbells because there's this little hi hat bit that was originally a cowbell part. And then wrote the riff to that drumbeat and then kind of improved the song out of that and sort of formed the lyrics out of a stream of consciousness stuff, so the lyrics are a little meaningless. Its almost like a jam song, and then we played it and everyone loved it so much it ended up becoming a song and a live staple for ages

So do you find a lot stream of consciousness stuff comes when writing songs or do you find you need to focus more?

I think in terms of the singing part of it, it helps to have some stream of consciousness. Coming up with melody ideas based off an instrumental and kind of put in the syllables based off the melodies. I think David Byrne and Bradford Cox have a similar process in terms of songwriting. I don't know how to describe it, it's almost a primitive process just like being able to sing and come up with ideas on the fly and making that the center piece of the song. Sometimes that'll be different as well, sometimes I'll just improvise a melody on its own and then turn that into the song as well.

Your latest album is a bit of a return to form being released on a smaller label. How has working with Spoilsport been for your Self Titled album?

Its been really good. I respect Sam a lot, I play in a couple of bands with him already so we've become really good friends. Before the release of the album I was set to just self release it myself but then Sam approached me saying he was interested in helping with some of the PR stuff and actually helping with the production of the vinyl which is huge, like that's always the hardest part for an independent artist is making physical copies of your stuff. I spent a lot of time shipping round the album to different labels seeing who was interested and there was some interest but nothing concrete that I could work with.

I had the campaign plan in my head and I really wanted to manifest that through a different label but the timing never really worked out. So when Sam approached me it was pretty ideal for when I wanted to put the album out, he also plays in Jarrow so it's a good reason for him to be involved. Its been really smooth and im really happy with it

Has the album been completed for a little while and you've been sitting on it?

Yea, I kinda finished the songs around late 2018 early 2019, I kinda had the tracklisting in my head and most of the songs in demo form finished. And in the middle of 2019 I had finished the bulk of the tracking and we went into Paul Maybury from Pink Tiles studio and finished the rest of the recording and then he mixed the album over a couple of weekends, that was a different process for me since I usually mix all of my stuff but having someone with a different set of ears to put the jigsaw together was a really big help because that always takes the longest for me. Expensive Hugs took more than four months of my life to mix since I wanted to get a particular sound.

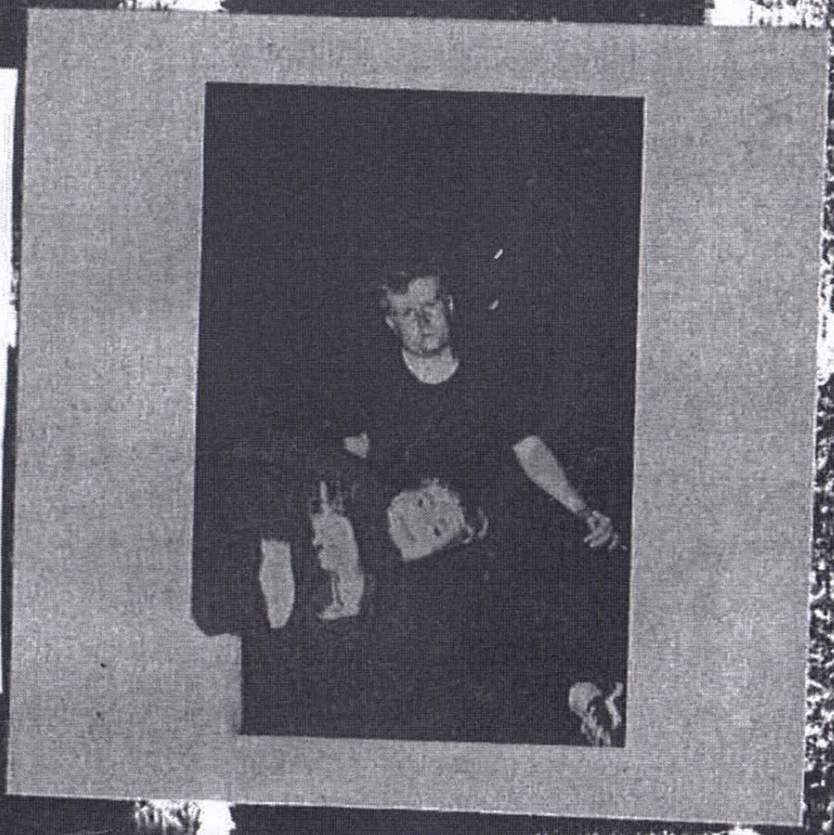
Yea that's always a bitch to do, I always feel like I'm doing it wrong

Yea. But like, my first album was mixed when I was a lot younger then and I kind of made up a lot of the mixing as I went but people really love that album so much and it's the one I put the least amount of effort into. Even though there's still a lot too it, I just know a lot more about mixing now to know what I'm doing wrong. So I'm thinking about it more.

Finally, as a way to keep tabs on all your friends. Is there anyone to thank or direct the reader towards in terms of the album or in general life

Oh that's a tricky question, There's a lot of people I'd like to thank. I feel like Bridget has been a big help, she's on the album cover and she's just been a really close support for me. I feel like that's the one person id pick for that since there's too many names to name , just a lot of support from the community so far

Jarrows Self Titled LP is out on Spoilsport Records on May 22nd. From the sneak peaks I have heard and from the two singles Sauce Song and Flowerbed its set upto be Dans most triumphant album yet. An independent masterpiece of incredible songwriting and pop driven chords



Dr Sure's Unusual Practice

A melting pot of unstable rhythms, sticky melodies and a true feeling of artistic sincerity and grandiose. Dr Sure's Unusual Practice has rightfully been elevated in Melbourne to become one of the most beloved group of weirdos. And even through robberies, bushfires, isolation and probably other mild curses Dougal has put out one of the best 7 Inches of the year

Good evening. State who you are and what the best karaoke song is?

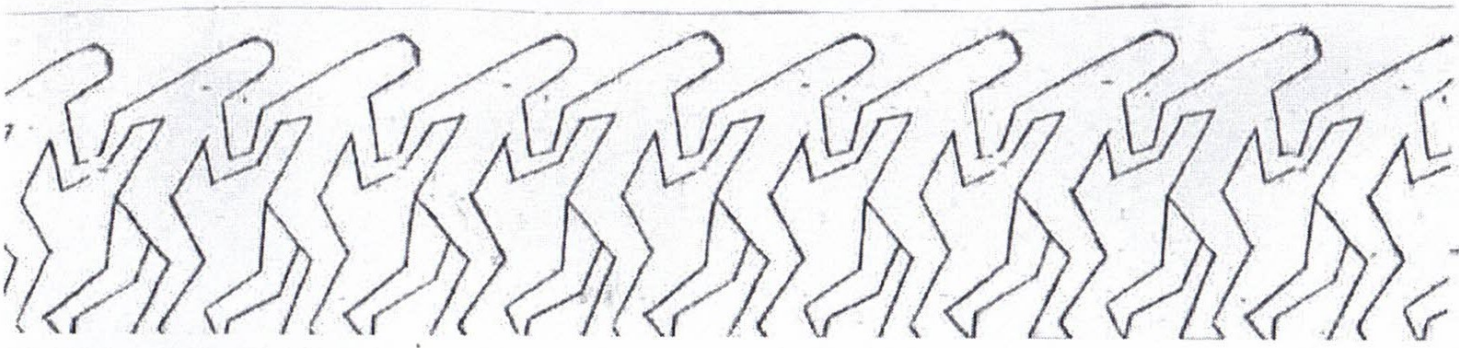
I'm Dougal Shaw also known as Dr Sure. Right now the only time I can remember doing karaoke was at a karoake bar on the outskirts of a small town in the Black Forest in Germany, it took us 20 mins to skate there in pitch dark and halfway through our 5 piece rendition of Bohemian Rhapsody we were dragged off stage by the neck and thrown out. We couldn't understand their shouting in German so we didn't know why. I mean sure maybe we butchered the high notes but the reaction seemed excessive. They must really love that song.

What music have you been listening to recently?

New Set-top Box LP is current most played for sure. Loving new records by Lalic, Clamm, Primo, The Ghoulies. Got the Rowland S Howard Teenage Snuff Film reissue so been spinning that a bunch. Gee Tee, RMFC getting solid plays. Didn't really know about those NSW bands til we played with RMFC on our feb tour last year which kinda opened a window to a lot of great bands for me

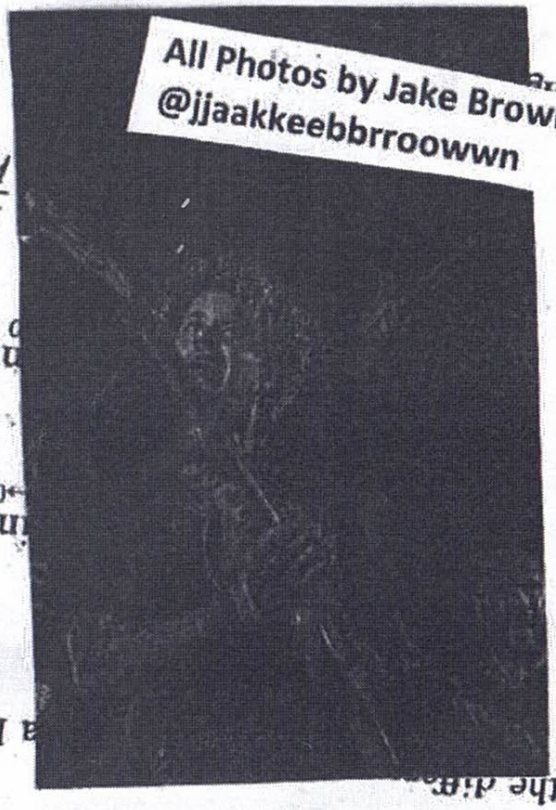
What are some non musical influences you have (tv shows movies ect)

I always go back to Gene Wilder's Willy Wonka. It was one of the only VHS's I had as a kid and it feels like I watched it a million times. 'Come with me and you'll be in a world of pure imagination...' the temptation is hard to resist when ya live in the beef capital of Australia. I love that idea of creating your own world then letting people in.



You've mentioned how the Gold Coast hardcore scene was sort of a gateway to smaller scenes. What are some particularly striking memories you have of the scene?

I was 15 so it's a bit hazy now, I was new to the GC and didn't know many peeps. It was definitely a whole new world for me. I think the first show I went to was from memory the final show of this band called xthewarx haha at Southport youth hall. In hindsight it was one of the bigger shows, couple hundred kids, and in their last song there was a wall of death, the whole hall split down the middle and when they went into the breakdown it just went haywire. I was caught in the middle of it just in survival mode. I'd never seen anything like it. I went to every show I found out about for the next couple years, pre-facebook so it was still a bit like proper underground, you had to sniff it out.



There was this shed out the back of Ashmore I think, this kid Sam's parents'. He played in a sick band called Germ Head and put on these shed shows so I thought he was the coolest guy out, really embodied the DIY ethic that I had carried through a lot of my life. It wasn't big but you used to get like 50 kids packed in this little like storage shed I guess. There was a staircase going up to a small second level and there would be kids jumping off it with boogie boards and shit. It was loose, there wasn't an adult in sight haha

Onto the practice, how do you think Dr Sure would've done if they had started in say the 1970s?

Maybe I'd be writing songs about fax machines and like Whitlam dismantling the White Australia Policy or abolishing tuition fees instead of smart phones and Scomo going to Hawaii while Australia burns. I guess I'd have a little home recording set-up, a tascam 4 track or something and I'd still be having fun creating stuff and there'd hopefully be a portion of the community who dig it!

I guess it might have been different in that it seems like there was a period in the late 70's where slightly skewed stuff that I kinda resonate with like Devo, Talking Heads, The Stooges, B-52's and bands like that were accepted in the mainstream. You didn't have to colour inside the lines to get the gold star. But ya know, these days that's not so relevant, we got the World Wide Web. We can do it all ourselves! Worldwide!

Do you write lyrics first or the music first?

It changes a lot, sometimes I'll put down a bass line or a chord progression, sometimes it'll be a song that's fully formed that I've been developing in my head over days or weeks and I'm just kinda transposing the brain waves into sound waves haha Sometimes I'll start with a phrase or observation or news headline I wrote down in my phone. I've learned not to force it when it comes to writing, if I'm not feeling it and I labour over something it generally turns out shit but if I'm feeling inspired I'll bang out 4 or 5 songs over a couple of days.

How does your live band contribute to songwriting? Is the band collaborative or do you lead them?

We had just started working a bit more as a band when the 'roni struck. Mainly I've been writing / recording on my own then taking it to the band. The thing I love about Dr Sure's is I don't feel like there's any rules. Would love to at some point write an album from scratch with the band. They're all better at their instruments than me and I like their ideas! But I'm just as happy making an album with a synth and a drum machine if that's what's available.

How was the writing of Remember The Future volume one different to your last two releases? Considering the background of the times and the stolen gear.

It's actually these 4 songs I wrote mid last year, pre-robbery, pre-roni, etc. We started playing them live for our last 2 tours towards the end of last year. So I guess the main difference was they were broken in a bit more. Most songs naturally change after playing them a bit live, whether it's the feel or tempo or just subtle transitions, things everyone's individually adding to their own parts. So for this release that all happened before recording, so they feel a bit more complete. Whereas the previous ones were released in that embryonic form. I like it both ways.

How important is the artistic direction of a release? (album covers ect) Do you plan it before recording the music?

When I started Dr Sure's I really wanted to kind of merge all my creative outlets so I guess just having the art/music/videos etc coming from one head gives it a bit of continuity. I do think about direction but moreso to satisfy my own compulsiveness than anything else. I like the artwork and the videos and the vinyl and everything to have some kind of back n forth dialogue between each other. Even if it's subtle things that maybe only I notice. It's fun, brings me some joy. Again the approach changes a lot. The West album art was something I drew around the same time I was writing the first batch of songs before the band existed, and it was just a striking image that I couldn't get out of my head and it felt attached to that time period. The latest 7" cover I drew after it was recorded, so the imagery was more informed by the songs.

You've done quite a few live show done over Instagram. How have you felt performing to no one different to normal shows?

I've performed to no one enough over the years so it's nothing out of the ordinary haha it's been real nice though, to play. It's been weird releasing music without playing shows so both times we've been asked we were keen as. Luckily Jake and I live together so I've so far avoided torturing you with an acoustic set.

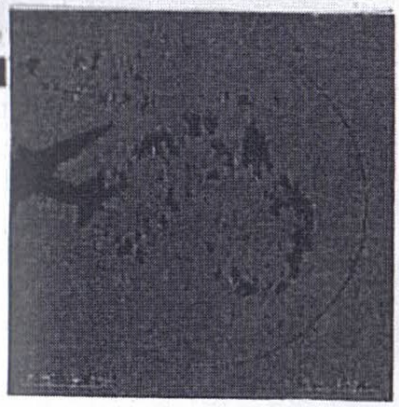
You show a lot of adaptability with your art, the bushfire ep and the livestream shows show this. How important do you find artistic adaptability and what are some tips to being able to adapt?

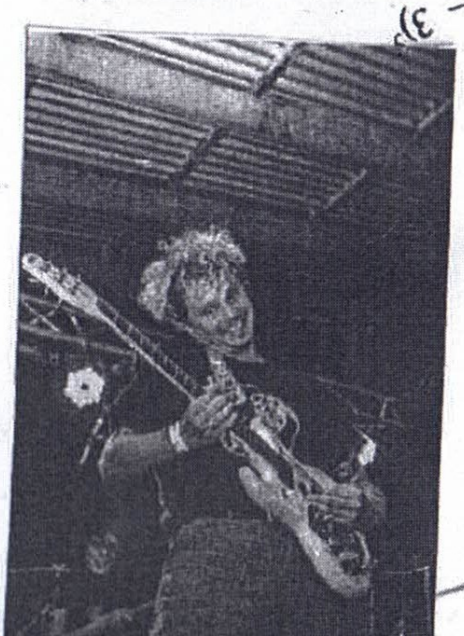
That's a good question, I've never thought of it that way. I guess it goes back to what I mentioned earlier how I don't feel like there's any rules with this project. Just do what you can with what you got. As a human I listen to all sorts of stuff and I've been through phases in my life as a songwriter or in bands where I was all about one genre for a period of time or in a particular scene and maybe would have felt some hesitation to playing to a drum machine or triggering samples. Whereas now I just feel like me and I don't feel a pressure to be something specific and to kind of contort to fit in a box. I love doing it all. I love the purist approach that everything has to be performed live but I also think it'd be a missed opportunity to not try the technology of the times and figure out ways to incorporate the 2 approaches. I guess the tip would be don't listen to anyone else's tips!

Finally. Is there any advice you'd like to impart onto anyone?

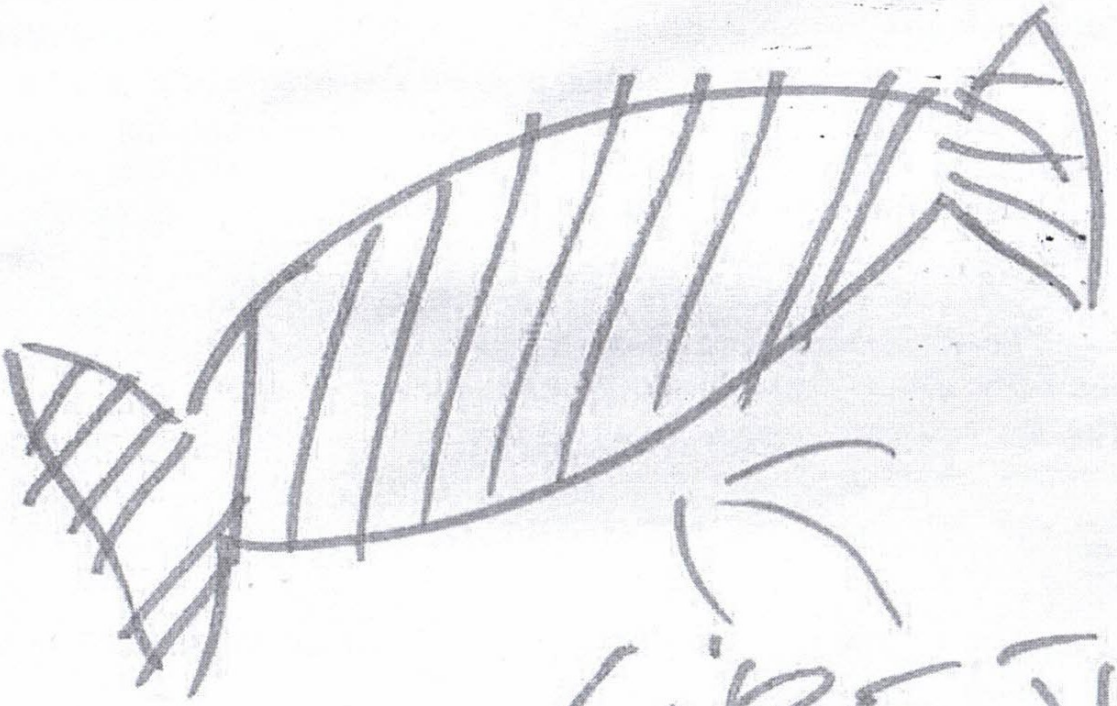
I guess I'd say, again, to not take my advice haha just do you! If you don't know who 'you' is yet then don't stress, it can take a fuckin while to figure it out. Some people seem to tap in real young, I'm 30 and I-feel like I'm just hittin my stride. Life is long!

Dr Sure's latest ep Remember The Future Vol.1 is out now, their first LP sold out very quickly so I would get onto picking up a copy if you like good music





I JUST ATE SOME COLLIES



CIRE THIS

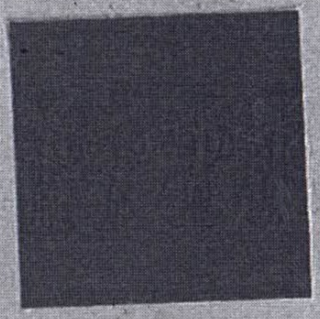
BUB....

//Reviews//

Hots – Shit Capitalists (Self Released)
A charming and scathing look at world of corporations and business handshakes, Hots second album is an incredible unstable punk record with endless hooks and ramblings curtsey of lead singer Travis

Lassie/Ex White – Split Tape (Phantom/Do The Math)
Two of Europe's finest and freshest punk bands combine together to form one of the most compelling split tapes of recent times. Lassie is weird and unstable like a punk sci-fi soundtrack and Ex White is headbanging punk of the best kind

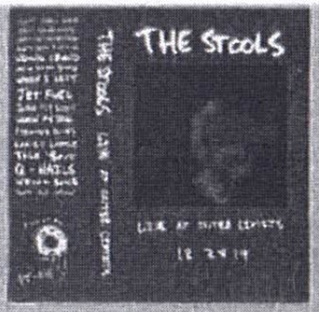
Eugh – The Most Brilliant Man Alive (Self Released)
A side project from members of Synth Punk band Kitchen People, Eugh goes even further than Kitchen People with a midwestern sound of galactic battles and disentrancement with the world with blaring synth horns



Primo! – Sogni (Anti Fade)
Following up the incredible Amici from 2018, Primo! continue to brightly exclaim their incredible indie pop sensibilities harkening back to the DIY scene of Britain in the 70s. It's a breath of fresh air after listening to nothing but punk for the past 6 months

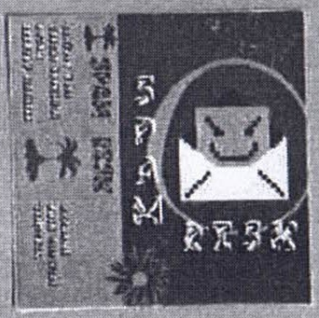
Various Artists – Artsy Vice Charity Comp (Self Released)
With money going towards the Ubuntu Womens Shelter, this god like comp compiles the best tracks from The Artsy Vice Shows Chime Sessions. Incredible live recordings from some of the worlds finest bands with insane production value this comp will surely introduce you to something you like

The Stools – Live At Outer Limits (Painters Tapes)
One of the most intense and energetic live recordings ever put to tape. The Stools live album covers their already expansive discography with an energy that rivals the best garage rock bands you can think of.



Powerplant – A Spine/Evidence (Static Shock/Dreamland Syndicate)
Powerplant move towards a more intense and more classic rock style sound on their latest 7 inch. Darker and more forceful than anything they've ever put out, the darker and more forceful sound is incredible.

Spam Risk – S/T (Self Released)
A tape that instantly kicks you in the teeth and tells you what the fuck is up, Spam Risks debut tape is everything great about modern punk in seven tracks, incomprehensible, nervous and scathing lyrics combined over unrelenting riffs. Just stunning

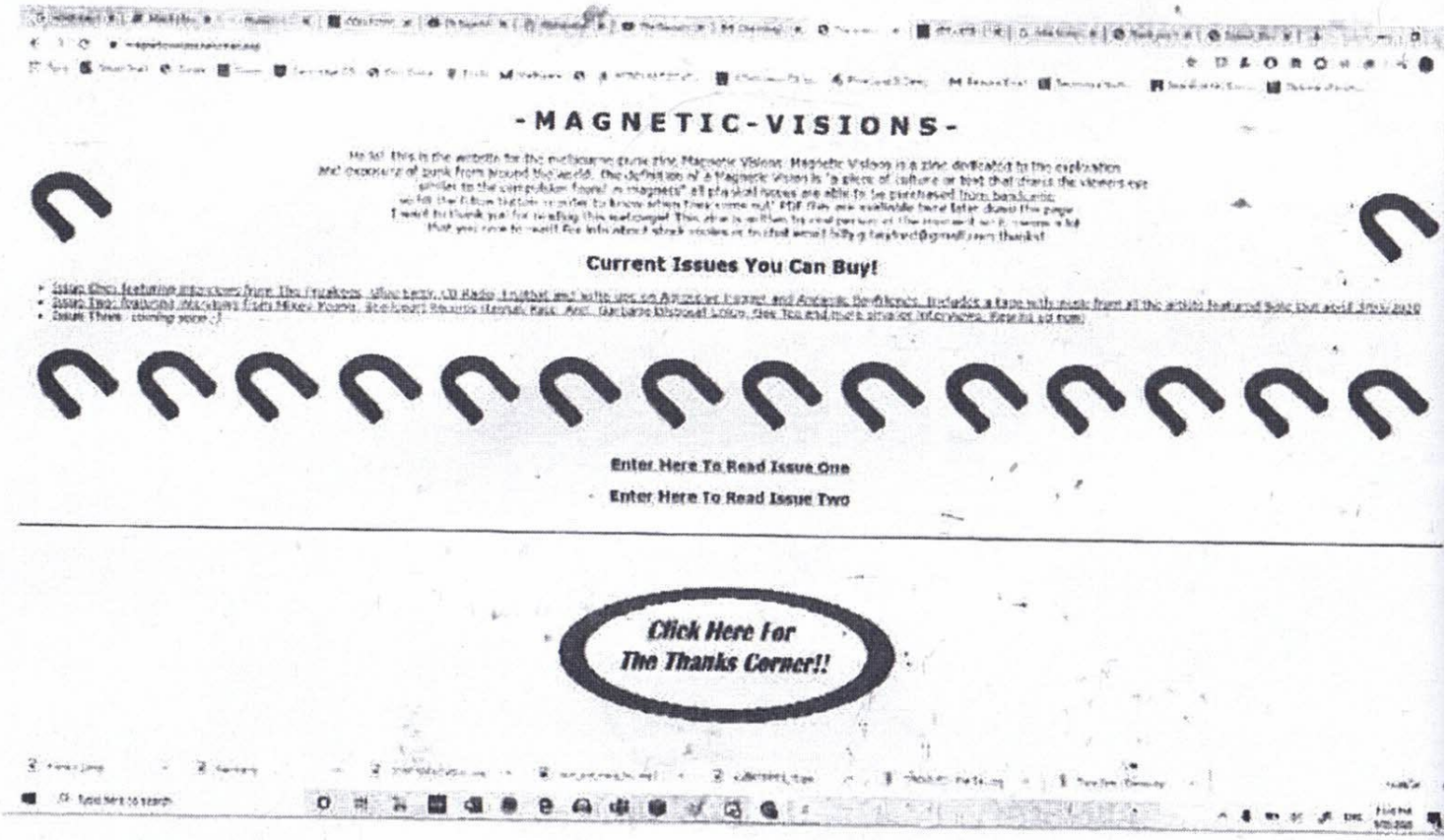


Concrete Lawn – Aggregate (Urge Records)
Concrete Lawn are the sound of snotty kids unhappy with society, their long awaited Debut album is dark and unhappy with just about everything coming through the incredible production and bruiting lyrics. Concrete Lawn are done with your shit and aren't afraid to let you know

Rhysics – B-Sides The Point (Self Released)
Locked away in a bedroom with nothing to do, Rhys finally shares some of his wonderous punk magic with the world again. Comprised of outtakes from their upcoming album and other blips of genius, B-Sides the point instantly ascends to A-Side status

Pinch Points – Live At RRR (Self Released)
Pinch Points go into complete overdrive with this radio session, giving their previous hits a punch of energy and snot, this loose live album highlights the power of the best Smile Punk band around

Visit Magnetic Visions.... ONLINE!



https://magneticvisions.neocities.org/

This zine was made by Billiam :)